



Royal
Academy
of Music

Prospectus 2016



We believe musical talent should not be restricted by financial constraint. Many of our students receive financial help of one kind or another – so, please, do not be deterred from applying. www.ram.ac.uk/scholarships

stimulating

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inspiring



The Principal's Welcome

I'm regularly asked what is special about the Royal Academy of Music. Whilst the outstanding experience, alongside the range and depth of delivery, has made it one of the world's leading conservatoires for preparing students for professional life, I focus most of all on the dynamism and individuality of our exceptionally talented young musicians. It's the vibrancy of the student body as much as the commitment and expertise of the staff that defines our uniquely productive environment. Yes, you will be seriously challenged on the 'craft', the nuts and bolts, but the Academy famously offers 'added value' in urging those imaginative sparks to transport you towards the surprising and unexpected. In my view, that's what a top arts institution should always aspire to, so that we can constantly refresh what we do and how we think about communicating our wares to all kinds of audiences.

From period performance to many contemporary idioms – via an outstanding programme of solo, chamber, orchestral, compositional and operatic activity – Academy graduates have become renowned for how they shape and influence the creative industries in which they work. It starts with a sense of belonging to a great institution, and the confidence and expertise gained, as well as those other critical life skills: habitual self-review, self-determination and entrepreneurial flair (to name just three), so that a musical career is understood as a way of life, not just a job. However distinguished its past as Britain's oldest conservatoire, the Academy is chosen by students as a place to study for what's on offer for the 'here and now' – the blend of practical, artistic, social and intellectual qualities which allow our graduates to make a durable impression on 21st-century life.

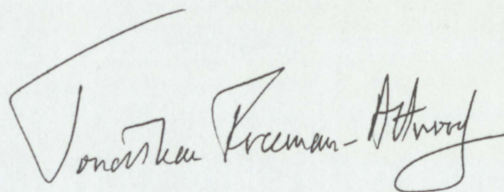
Tracking each Academy student's 'journey' is extraordinarily exciting; it encourages those privileged enough to teach here to question the quality and effectiveness of our work at every turn. We seek to realise the potential of each and every person who comes here, in what is a uniquely purposeful and inspiring community of musicians. We respect our significant traditions going back nearly 200 years, but we encourage students to 'critique' what's already here and to challenge themselves, fellow students and staff, as each discovers the identity and skills to carry them into – and through – professional life.

There are no great secrets about how we achieve this. We constantly seek to employ the very best teachers. We plan our unrivalled Diary of Events to provide thrilling opportunities across the whole spectrum. Our study programmes 'enfold' the principal study in ways which provide an evolving menu of development skills – reflected in our strong careers profile and the special pride we take in witnessing students' successes in the very best professional circumstances.

The atmosphere of any institution is always hard to pinpoint. But it's generally accepted that the Academy is a wonderfully open, stimulating, supportive and friendly place – encouraging and pursuing the realisation of goals which instil confidence and allow its students both to 'toughen up' for the challenges ahead and 'soften up' to absorb the vast range of artistic influences which nurture an ever-more sympathetic and interesting musician. The Academy does not offer one

dogmatic 'school' of teaching. Finding the right teacher for you, and building appropriate opportunities around the focal point of great mentoring, is what makes the ethos of the Academy particularly appealing.

Do come and visit us at any time, whether at an Open Day, or by dropping in on events to see a world-class roster of committed musician-teachers devoted to the Academy and its students. Talk to students and ask them what it's really like here! You will always receive a warm welcome.



Professor Jonathan Freeman-Attwood



Working with the

‘At the Academy I had individual coaching with the very best in the business. I worked with world-renowned conductors and with the concertmasters of Britain’s greatest orchestras – and I got to perform alongside them too’

Kate Suthers, violin

best



A Very Special Place

‘This is a place of sheer joy and
exuberance, this is a place of meticulous
artistry, where futures are built,
this is a place where people come
to learn a craft, where talents are passed
on from generation to generation...
this is a very special place’

Sir Elton John
Former Junior Academy Exhibitioner

Place



Performance drives everything at the Academy

Our termly events calendar reads like a 'Who's Who' of music. We invite the greatest names in the profession to work regularly and closely with our students in the widest range of projects. The sheer volume of performance activity at the Academy is recognised as unrivalled. Many of our visitors observe that nowhere else offers so many opportunities for talented young musicians, with so much variety. Most importantly, all of this activity is designed to provide our students with the kind of experience they can expect as aspiring and busy professional musicians.

If you study at the Academy, you will soon feel as if you're joining the engine-room of the profession – a hard-working environment where artistic and professional expectations are gradually refined and with careers mapped out. For evidence of success, you can see the quantity of recent graduates who have joined the greatest ensembles in the UK and all over the world – not to mention leading opera houses and many other platforms reflected in our broad range of disciplines.

The Academy's every-day activities involve a remarkable variety of small and large ensembles, orchestras, opera, jazz, musical theatre, composers' workshops, chamber music, contemporary music and period performance (notably our celebrated complete Bach Cantatas series), and song (including Song Circle) alongside masterclasses, talks, discussions and lectures. Each student also takes part in repertoire and other support training

sessions to ensure skills are honed appropriately. Concerts and events are held daily, including – as a staple diet – a chamber series on Tuesdays and Thursdays and large concerts in the Duke's Hall on Fridays.

Our long-established links with leading organisations across the music industry give students even further opportunities for professional training. Recent collaborations with the Juilliard School include Bach in New York, Boston, Leipzig and London; symphonic performances at the BBC Proms and at the Lincoln Center; the world premiere production of Sir Peter Maxwell Davies's *Kommilitonen*; and performances with Sir Elton John at Radio City Music Hall – a range of further projects is planned for the next few years. Every year we collaborate with the London Sinfonietta and Southbank Centre to perform large-scale contemporary works. We also perform regularly at the Aldeburgh Festival. Open Academy offers numerous opportunities to join some of the world's most experienced music leaders in projects designed to engage and inspire participants from all backgrounds, and to gain valuable skills and experience.

The Academy has an expanding catalogue of high-quality recordings. Our acclaimed series of releases on Linn Records features revealing chamber arrangements conducted by Trevor Pinnock. Our recordings are regularly broadcast on national radio, and are available online.

'This building has been absolutely at the centre of everything that I have done; everything that I have learnt'

Sir Simon Rattle rehearses Bruckner in the Duke's Hall



PRINCIPAL GUEST
CONDUCTORS
Yan Pascal Tortelier and
Trevor Pinnock CBE

VISITING PROFESSOR
OF MUSIC
Pierre-Laurent Aimard

KLEMPERER CHAIR
OF CONDUCTING
Semyon Bychkov

SIR COLIN DAVIS FELLOW
IN CONDUCTING
Robin Ticciati

SIR CHARLES MACKERRAS
CHAIR OF CONDUCTING
Edward Gardner OBE

RICHARD RODNEY BENNETT
PROFESSOR OF MUSIC
Oliver Knussen

YEHUDI MENUHIN
PROFESSOR OF MUSIC
Maxim Vengerov

DIRECTOR OF
ARTISTIC PLANNING
Nicola Mutton

'I very much enjoyed working with the students –
so alive and very musical. It was a wonderful
experience'

Murray Perahia rehearses Bach Concertos in the Duke's Hall, November 2014



'Bringing together exceptional young players from leading music schools in New York and London was a great idea... incandescent performance'

The New York Times reviews Academy/Juilliard Orchestra conducted by John Adams at Lincoln Center before a performance in the Royal Albert Hall at the BBC Proms





Edward Gardner rehearses Rachmaninov, February 2015



Robin Ticciati rehearses Schumann, October 2014



Recording for Linn Records with Trevor Pinnock, April 2015



Masaaki Suzuki with Academy and Juilliard School, June 2014

‘Working with the students from the Royal Academy of Music is an absolute delight! They are so prepared and passionate’

Marin Alsop rehearses for Britten’s War Requiem in the Royal Festival Hall, November 2014



In the last four years, Academy students have worked in concerts, workshops and masterclasses with international artists of the highest profiles. Here are just some of them:

CONDUCTORS AND INSTRUMENTALISTS

John Adams, Pierre-Laurent Aimard, Marin Alsop, Semyon Bychkov, Imogen Cooper, Colin Currie, Christoph von Dohnányi, Sir Mark Elder, Sir John Eliot Gardiner, Edward Gardner, Jane Glover, Daniel Hope, Stephen Hough, Steven Isserlis, Vladimir Jurowski, Oliver Knussen, Murray Perahia, Trevor Pinnock, Rachel Podger, Sir Simon Rattle, Peter Schreier, Masaaki Suzuki, Christian Thielemann, Robin Ticciati, Yan Pascal Tortelier, Mitsuko Uchida, Maxim Vengerov and David Zinman

SINGERS

Sir Thomas Allen, Barbara Bonney, Dame Kiri Te Kanawa, Simon Keenlyside, Angelika Kirchschlager, Dame Felicity Lott, Ann Murray, Jessye Norman and Dennis O'Neill

COMPOSERS

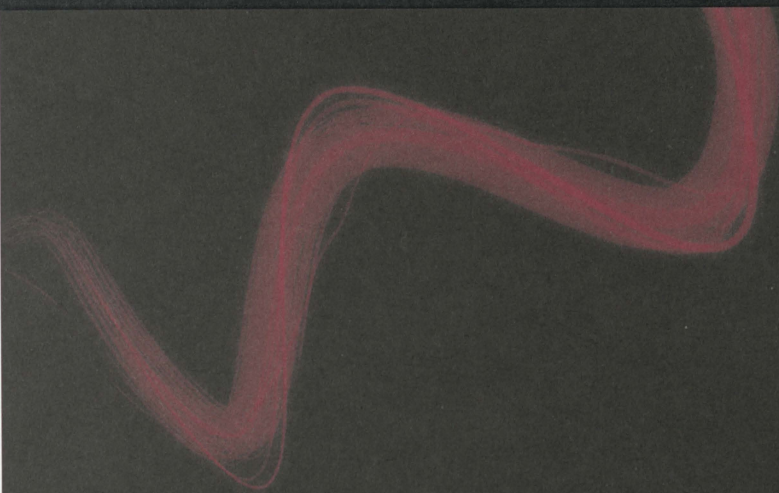
George Benjamin, Sir Harrison Birtwistle, Pierre Boulez, Sir Peter Maxwell Davies, Oliver Knussen and Stephen Sondheim

JAZZ ARTISTS

Dave Douglas, Dave Holland, Dave Liebman and Stan Tracey

DIRECTORS

John Copley, John Cox, David Pountney and Dame Janet Suzman

A thick, expressive red brushstroke starts in the upper left corner, curves upwards and to the right, then loops back down and to the left, ending near the top center.

Our Departments

A thick, expressive red brushstroke starts in the lower right corner, curves upwards and to the left, then loops back down and to the right, ending near the bottom center.

Becoming a professional

Successful careers stem from the highest levels of performance – including nearly 500 public events a year at the Academy.

If you decide to study with us you'll gain the skills and get the real-life experience of what's required to succeed in the profession. Each day, musicians of the highest artistic stature will direct you towards these ambitions. Performance experience is second to none at the Academy – in concerts, workshops, masterclasses and in all kinds of collaborations. The depth, range and variety of music you play, the people you meet and the environments in which you prepare and perform, optimise your chances of working in the best places and for the best musical colleagues after you leave. If you are a composer, you'll hear your work regularly.

At the Academy, we encourage the attitude that you enter the profession on the day that you begin your course here. Open Academy, and a range of other Professional Development services, endeavour to ensure that Academy graduates are fully prepared for all work opportunities – wherever and whenever they present themselves.

Here are just a few of the many Academy alumni from the last ten years or so who are shaping the profession in the broadest range of disciplines.

Our website has more details, and almost every day we tweet news about graduates' latest achievements.

- Mary Bevan (soprano): Young Artist of the Year at the RPS Music Awards
- Denis Bouriakov: playing as Principal Flute with Los Angeles Philharmonic
- Olivia Chaney: rave reviews internationally for her debut album on Nonesuch
- Allan Clayton (tenor): Glyndebourne Festival Opera, Royal Opera, Aix-en-Provence Festival, etc.
- Daniel Cohen: named Kapellmeister at Deutsche Oper, Berlin
- Lucy Crowe (soprano): New York Met, Royal Opera, ENO, Glyndebourne, etc.
- Anne Denholm: Official Harpist to the Prince of Wales
- Jason Evans: Principal Trumpet, Philharmonia Orchestra
- Fra Fee: star in the West End, on tour and on film
- Alissa Firsova: featured composer at BBC Proms 2015
- Thomas Gould: innovative violin soloist and recording artist; Associate Leader, Britten Sinfonia
- Tom Greenleaves: Timpanist, Gewandhausorchester
- Benjamin Grosvenor: solo pianist at the Last Night of the BBC Proms
- Kwabs: hailed as 'neo-soul heavyweight born to be a star' by The Guardian
- Martynas Levickis: released first solo accordion disc as a Decca artist
- Andrei Mihailescu: Double Bass with Chamber Orchestra of Europe and many others
- Miloš: 'guitar playing is the epitome of passion tempered by elegance', Gramophone
- Peter Moore: Co-Principal Trombone, London Symphony Orchestra
- Fabian Schäfer: Solo Oboist, Staatskapelle Berlin
- David Stark: Principal Double Bass, BBC National Orchestra of Wales
- Louisa Tuck: Principal Cello, Oslo Philharmonic
- Adam Walker: Principal Flute, London Symphony Orchestra; described by Classic FM as 'one of the top five international flautists'



Your own professional career begins here. Please read on to find out more.

Deputy Principal
Mark Racz

Vocal

‘I knew that the Academy boasts teaching staff of the very highest calibre, but I didn’t expect the environment here to be so incredibly welcoming. The teachers and coaches are completely dedicated to enabling students to achieve their aims’

Henry Neill



The Academy has produced some of the most talented singers on the international stage. Year after year, over many decades, the department has become world-renowned for providing singers with the essential ingredients for prolonged success.

Our Vocal professors have a depth and range of expertise in every area of the singing profession. Through comprehensive training in vocal technique and language tuition, we fully prepare our students for careers in both opera and concert repertoire.

The Academy offers Principal Study at undergraduate and postgraduate levels. We are interested in training singers who demonstrate professional potential with vocal, musical and intellectual maturity.



Head of Vocal Studies
Professor Mark Wildman

Administrator: Chris Loake
Telephone: 020 7873 7444
Email: vocal@ram.ac.uk

Find out much more at www.ram.ac.uk/vocal

VISITING PROFESSORS

John Mark Ainsley
Sir Thomas Allen
Barbara Bonney
Susan Bullock
(Marjorie Thomas
Visiting Professor)
Dame Kiri Te Kanawa
Simon Keenlyside
Angelika Kirchschlager
Anthony Legge
(Sir Arthur Sullivan
Visiting Professor)
Dame Felicity Lott
Ann Murray
Dennis O'Neill
(Richard Lewis
Visiting Professor)
Brindley Sherratt

PRINCIPAL-STUDY PROFESSORS

Alexander Ashworth
Catherine Benson
Michael Chance
Nicholas Clapton
Jennifer Dakin
Ryland Davies
Philip Doghan
Andrew Foster Williams
Glenville Hargreaves
Yvonne Howard
Ben Johnson
Julie Kennard
Kathleen Livingstone
Neil Mackie
Mary Nelson
Ian Partridge
(Lieder and
English Song)
Elizabeth Ritchie
Sarah Walker
Lillian Watson
Professor Mark Wildman
(Head of Vocal Studies)
Catherine Wyn-Rogers

DIRECTOR OF OPERA Professor Jane Glover

VOCAL COACHES

John Ramster
(Acting; Resident
Producer)

Mandy Demetriou

(Movement)
Karen Halliday
(Movement)
Victoria Newlyn
(Movement)
Audrey Hyland
(Opera Role Coach;
Vocal Repertoire)
Iain Ledingham
(Opera Role Coach;
German Repertoire;
Italian Recitative;
Choirs)

Jonathan Papp

(Opera Role Coach;
Vocal Repertoire)

James Baillieu

(Vocal Repertoire)

Ingrid Surgenor

(Principal Operatic and
Vocal Repertoire Coach)

Michael Chance

(Baroque Opera Coach)

Gareth Hancock

(Head of Preparatory
and Vocal Faculty Opera)

Mary Hill

(Vocal Repertoire;
Principal Operatic Coach)

SONG CLASSES AND LANGUAGES

Ludmilla Andrew

(Russian)

Maria Cleva

(Italian)

Florence Daguerre

de Hureaux

(French)

Emanuela

Ferrari-Osborne

(Italian)

Johanna Mayr

(German)

Isabella Radcliffe

(Italian)

Richard Stokes

(Professor of Lieder)

Nicole Tibbels

(French)

Royal Academy Opera

'I was swept away by the brio
of this brilliant performance'

The Spectator



Royal Academy Opera trains exceptionally talented opera singers for their careers on the world's most prestigious stages.

Our two-year postgraduate programme is for advanced singers who have the potential and aspiration to succeed as principals at the highest international standard. Members of Royal Academy Opera work closely with the Academy's distinguished professors and prestigious visiting artists, and gain unrivalled performance experience.

Royal Academy Opera functions as a small opera company and as a bridge to a professional career. Its highly focused study environment combines one-to-one tuition, coaching, group classes and productions. Singers have access to specific Royal Academy Opera funding opportunities.



Director of Opera
Professor Jane Glover CBE

Company Manager: Nicola Candlish
Telephone: 020 7873 7383
Email: opera@ram.ac.uk

Find out much more at www.ram.ac.uk/opera

DIRECTOR OF OPERA
Professor
Jane Glover CBE

HEAD OF VOCAL STUDIES
Professor Mark Wildman

HEAD OF PREPARATORY AND VOCAL FACULTY OPERA
Gareth Hancock

PRINCIPAL OPERATIC COACHES
Mary Hill
Ingrid Surgenor

VISITING PROFESSORS
John Mark Ainsley
Sir Thomas Allen
Barbara Bonney
Susan Bullock
(Marjorie Thomas
Visiting Professor)
Dame Kiri Te Kanawa
Simon Keenlyside
Angelika Kirchschlager
Anthony Legge
(Sir Arthur Sullivan
Visiting Professor)
Dame Felicity Lott
Dennis O'Neill
(Richard Lewis
Visiting Professor)
Brindley Sherratt

RESIDENT PRODUCER
John Ramster

PROFESSORS OF SINGING
Alexander Ashworth
Nicholas Clapton
Jennifer Dakin
Ryland Davies
Philip Doghan
Andrew Foster Williams
Glenville Hargreaves
Yvonne Howard
Ben Johnson
Julie Kennard
Neil Mackie
Ann Murray
Mary Nelson
Elizabeth Ritchie
Sarah Walker
Lillian Watson
Catherine Wyn Rogers

OPERA COACHES
Alexander Crowe
Lionel Friend
Audrey Hyland
Iain Ledingham
Jonathan Papp
Michael Pollock
Peter Robinson
Susanna Stranders

LANGUAGE COACHES
Ludmilla Andrew
(Russian)
Maria Cleva
(Italian)
Florence Daguerre de Hureaux
(French)
Johanna Mayr
(German)

CLASS TEACHERS
Mandy Demetriou
(Movement)
Victoria Newlyn
(Movement)
John Ramster
(Acting)

Orchestras



Our range of orchestral projects are all designed to reflect the demands of professional orchestral life.

We offer regular repertoire sessions and workshops as well as numerous full programmes each term with internationally respected orchestral conductors.

We have 'quick-learn' as well as intensive rehearsal formats. Sectional rehearsals for orchestral projects are led by players from London's major symphony and chamber orchestras.

Timpani and Percussion

The Academy's Timpani and Percussion Department has a worldwide reputation for professional training in the complex and versatile world of percussion playing.

Our aim is to provide students with the widest variety of experience across related instruments. Employability is essential to the ethos of the department. As an Academy Timpani and Percussion student, you can expect to attain all the skills you will need for your life-long musical and professional development. Our graduates go on to have full, rewarding and varied careers.



Head of Timpani and Percussion
Neil Percy

Administrator: Tara Savile
Telephone: 020 7873 7320
Email: percussion@ram.ac.uk

TIMPANI

Simon Carrington

(Principal Timpani, London
Philharmonic Orchestra)

William Lockhart

(Principal Timpani,
English National Opera)

Antoine Bedewi

(Co-Principal Timpani,
London Symphony
Orchestra)

Benedict Hoffnung

(Baroque Timpani
Academy of Ancient Music)

PERCUSSION

Neil Percy

(Head of Timpani
and Percussion
Principal Percussion,
London Symphony
Orchestra)

Andrew Barclay

(Principal Percussion,
London Philharmonic
Orchestra)

DRUM SET, LATIN AMERICAN AND ETHNIC PERCUSSION

Paul Clarvis

David Hassell

MARIMBA, SOLO REPERTOIRE AND CONCERTI

Colin Currie

MARIMBA

Eric Sammut

INTERNATIONAL VISITING PROFESSORS

Joe Locke

(Vibraphone)

Marinus Komst

(Timpani)

Peter Erskine

(Drum Set)

Strings

‘I very much enjoy my regular teaching sessions for strings at the Academy. The students are so committed and energised – always ready and willing to try out new ideas.’

Maxim Vengerov, 2015



The quality and energy of string playing at the Academy is based upon a unique combination of exceptionally rich traditions and fresh approaches.

Studying in the Strings Department, you will benefit from a combination of motivational artistic inspiration together with forward-thinking realism about today's musical life. We aim to provide you with an imaginative springboard from which to launch your career, and to help you make a natural, informed and positive progression into the playing profession.

The Academy's enviable reputation for training string players is firmly based on the stimulating educational and cultural experiences of our students, the distinction of our faculty and Visiting Professors, and – not least – the fine examples being set daily by our successful alumni throughout the world.

We relish the opportunity to respond to your personal aspirations, and to help you find your own niche as an artist.



Head of Strings
Jo Cole

Administrator: Emily Good
Telephone: 020 7873 7395
Email: strings@ram.ac.uk

Find out much more at www.ram.ac.uk/strings

MENUHIN
PROFESSOR OF
MUSIC
Maxim Vengerov

VIOLIN
Remus Azoitei
Levon Chilingirian*
Diana Cummings
Richard Deakin
Joshua Fisher
Mayumi Fujikawa
Clio Gould
Erich Gruenberg
Giovanni Guzzo
Philippe Honoré
Richard Ireland*
So-Ock Kim
Hu Kun
Sophie Langdon
Jack Liebeck
Mateja Marinkovic
Nicholas Miller
György Pauk
(Ede Zathureczky
Professor of Violin)
Maureen Smith
Tomotada Soh

**VISITING PROFESSORS
OF VIOLIN**
Tasmin Little
Daniel Hope

VIOLA
Roger Chase
Yuko Inoue
Garfield Jackson*
Martin Outram*
James Sleigh
Jon Thorne*

**VISITING PROFESSORS
OF VIOLA**
Garth Knox
Hartmut Rohde
Philip Dukes
Su Zhen

CELLO
Robert Cohen
Jo Cole*
(Head of Strings)
Lionel Handy
Guy Johnston
Josephine Knight*
(Alfredo Piatti Chair
of Cello)
Mats Lidström
Christoph Richter*
Felix Schmidt
David Smith*
David Strange
(Professor Emeritus
of Cello)

**VISITING
PROFESSORS
OF CELLO**
Colin Carr
Steven Doane
Sungwon Yang

DOUBLE BASS
Graham Mitchell
Dominic Seldis
Rodney Stewart

**VISITING PROFESSOR
OF DOUBLE BASS**
Matthew McDonald

**VISITING ARTIST
IN DOUBLE BASS**
Joel Quarrington

**CHAMBER MUSICIAN
IN RESIDENCE**
Levon Chilingirian*

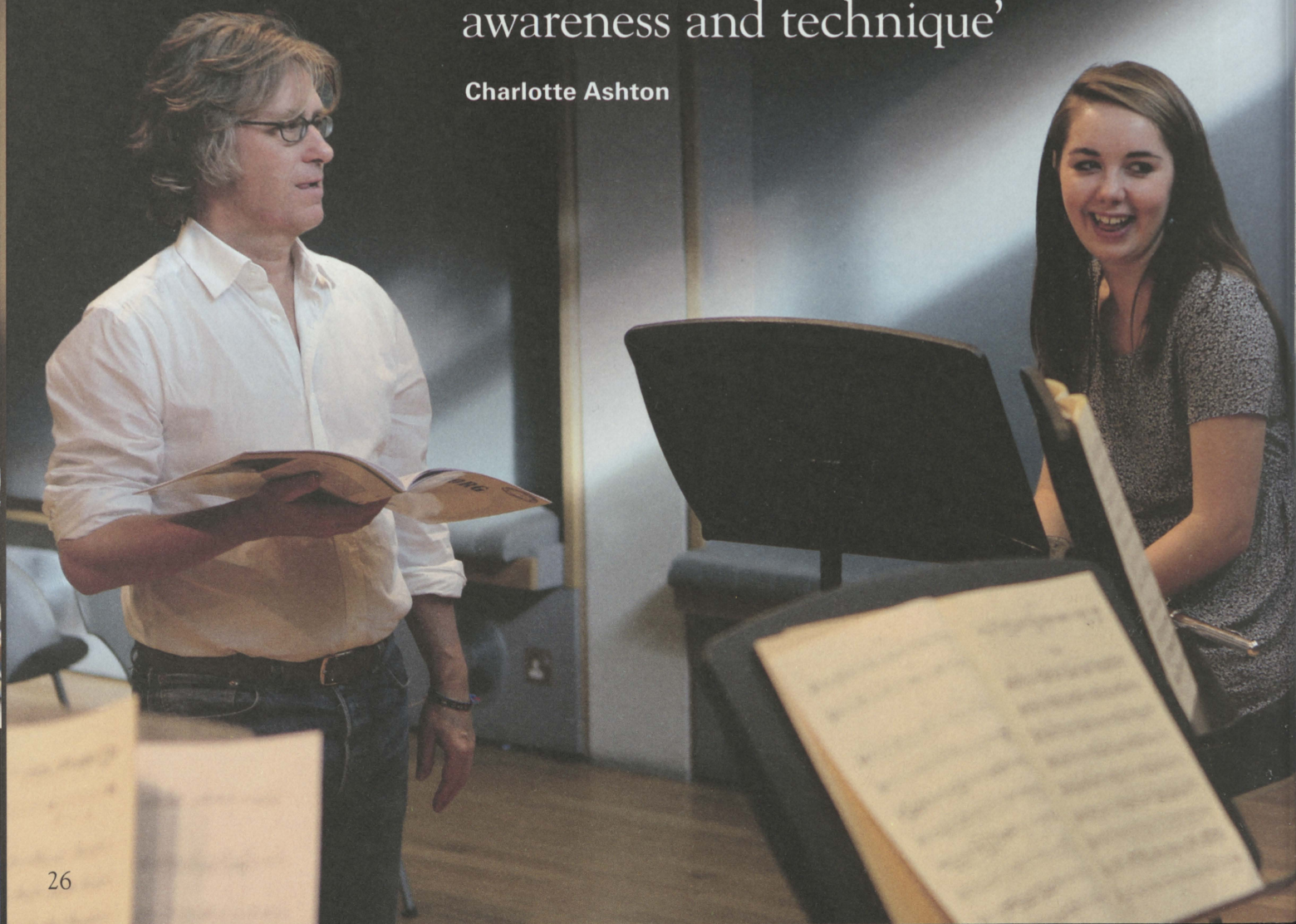
**TEACHING QUARTET
IN ASSOCIATION**
Doric Quartet

Students have access to all professors for chamber music coaching, but * indicates special responsibility in this important area.

Woodwind

‘The Academy strongly encourages chamber music, and I have found working regularly with other wind players invaluable to my orchestral awareness and technique’

Charlotte Ashton



The Woodwind Department offers exceptionally varied opportunities. Our world-renowned experts provide a thorough and rigorous training in every aspect of orchestral life, and much more.

As an Academy woodwind student you will join a close-knit community studying solo repertoire, honing technical skills, performing chamber music and learning everything about playing in a professional orchestral woodwind section. We encourage students to perform frequently, and we help students to establish and promote their own chamber groups.

Our professors have many decades of experience as principal players in London's top orchestras, internationally renowned soloists and top chamber musicians.



Head of Woodwind
Keith Bragg

Administrator: Tara Savile
Telephone: 020 7873 7320
Email: woodwind@ram.ac.uk

Find out much more at www.ram.ac.uk/woodwind

FLUTE

William Bennett
Keith Bragg
(Head of Woodwind)
Samuel Coles
Michael Cox
Kate Hill
Sophie Johnson
(piccolo)
Karen Jones
Helen Keen
(piccolo)
Patricia Morris
(piccolo)
Clare Southworth

VISITING

PROFESSORS
OF FLUTE
Emily Beynon
Paul Edmund-Davies

OBOE

Sue Böhling
(cor anglais)
Christopher Cowie
Jill Crowther
(cor anglais)
Ian Hardwick
Celia Nicklin
Melanie Ragge
Timothy Rundle

VISITING

PROFESSOR
OF OBOE
Jonathan Kelly

CLARINET

Laurent Ben Slimane
(bass clarinet)
Timothy Lines
Angela Malsbury
Christopher Richards
Mark van de Wiel
Chi Yu Mo
(E flat clarinet)

VISITING

PROFESSORS
OF CLARINET
Andrew Marriner
Patrick Messina

SAXOPHONE

Simon Haram

BASSOON

Simon Estell
Fraser Gordon
(contrabassoon)
Amy Harman
Robin O'Neill
John Orford

LRAM

(ART OF TEACHING)
Janet Way

Brass

‘In the music world you need to become known and trusted, to play for the right people at the right time, and being at the Academy we are given so many opportunities to do that’

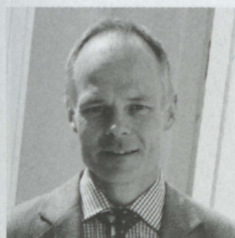
Carys Evans



The Academy's Brass Department has established itself as one of the foremost conservatoire departments in the world.

We prioritise students' experiences by offering an unparalleled range of masterclasses with the many internationally renowned players who visit regularly, individual lessons with our distinguished professors and visiting professors, and copious orchestral and chamber music opportunities.

Academy brass students are focused, motivated and supportive across the department.



Artistic Director and Head of Brass
Mark David

Administrator: Tara Savile
Telephone: 020 7873 7320
Email: brass@ram.ac.uk

DIRECTOR OF
BRASS ENSEMBLES
Elgar Howarth

ARTISTIC DIRECTOR
AND HEAD OF BRASS
Mark David

SENIOR TUTOR
OF BRASS
Bob Hughes

HORN
Roger Montgomery
(Natural Horn)
Martin Owen
Michael Thompson
(Aubrey Brain Chair)
Richard Watkins
(Dennis Brain Chair)
Katy Woolley

INTERNATIONAL
VISITING PROFESSOR
OF HORN
Radovan Vlatkovic

TRUMPET
Paul Beniston
Robert Farley
(natural trumpet
and cornetto)
John Hutchins
(natural trumpet;
BMus Tutor)
Will O'Sullivan
Gareth Small

INTERNATIONAL
VISITING
PROFESSORS
OF TRUMPET
Eric Aubier
Reinhold Friedrich

DEREK WATKINS
CHAIR
Mike Lovatt

TROMBONE
Ian Bousfield
(tenor trombone)
Dudley Bright
(tenor trombone)
Matthew Gee
(tenor trombone)
Bob Hughes
(bass trombone)
Mark Templeton
(tenor trombone)
Keith McNicoll
(bass trombone)
Adam Woolf
(sackbut and
early trombone)

INTERNATIONAL
VISITING PROFESSOR
OF TROMBONE
Jörgen van Rijen

TUBA
Patrick Harrild
Oren Marshall

EUPHONIUM AND
BASS TRUMPET
James Maynard

SERPENT AND
OPHICLEIDE
Stephen Wick

Piano

‘The Academy’s holistic teaching system has made me want always to be a better and better musician. It has given me all the tools necessary to succeed once I graduate’

Alexandra Vaduva



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The Academy has a worldwide reputation for training aspiring pianists as soloists, chamber musicians and accompanists. We train pianists to think creatively. We will encourage you to find your artistic identity as a performer, developing your technique to become a well-rounded and imaginative musician.

Academy pianists are intelligent, proactive and professional and are given plenty of opportunities to perform publicly. We encourage you to design and curate your own concerts, to commission and to collaborate, as well as to think about your role as a twenty-first-century musician.

The Academy offers two areas of Principal Study for pianists: Piano Solo (undergraduate and postgraduate) or Chamber Music and Piano Accompaniment (postgraduate only). Répétiteurs study with Royal Academy Opera.



Head of Piano
Professor Joanna MacGregor OBE

Administrator: Alison Booker
Telephone: 020 7873 7405
Email: piano@ram.ac.uk

**VISITING
PROFESSORS
OF PIANO**
Imogen Cooper
Pascal Devoyon
(Broadwood Visiting
Chair of Piano)
Stephen Hough
Kathryn Stott
Yevgeny Sudbin

**PROFESSORS
OF PIANO**
Sulamita Aronovsky
Nicola Eimer
Christopher Elton
(Professor Emeritus
of Piano)
William Fong
Ian Fountain
Rustem Hayroudinoff
Diana Ketler
Professor Hamish Milne
**Professor Joanna
MacGregor OBE**
(Head of Piano)
Pascal Nemirovski
Tessa Nicholson
Carole Presland
Tatiana Sarkisova
Colin Stone

**PIANO
ACCOMPANIMENT
AND ENSEMBLE
COACHING**
Michael Dussek
(Head of Piano
Accompaniment)
Nicola Eimer
(Piano Accompaniment
and Piano Ensemble
Coach)
John Reid
(Chamber Music
Administrator and
Chamber Music Coach)
James Baillieu
(Piano Accompaniment
and Piano Ensemble
Coach)
Ian Brown
(Piano Accompaniment
and Piano Ensemble
Coach)
Diana Ketler
(Piano Ensemble
Coach)
Iain Ledingham
(Piano Accompaniment
and Piano Ensemble
Coach)
Malcolm Martineau
(Piano Accompaniment
and Piano Ensemble
Coach)
Florian Mitrea
(Piano Ensemble
Coach)
Amandine Savary
(Piano Ensemble
Coach)
Andrew West
(Piano Accompaniment
and Piano Ensemble
Coach)

Composition and Contemporary Music

‘At the Academy I was soon mixing
with teachers and pupils constantly
engaged with the problems serious
music faces in a frivolous age’

Paul Morley, *The Observer*



Composition at the Academy has an international reputation centred on intensive project-based and highly collaborative degree programmes.

Academy composers have a wide range of opportunities for performance and recording, in many creative contexts.

Our distinguished professors are dedicated teachers and active composers, engaged in the full gamut of contemporary landscapes, styles, idioms and industry needs. Collectively, they have unrivalled knowledge and professional insight.

Our intensive postgraduate programmes comprise a full schedule of project-work which includes numerous workshops, performances and recordings of student compositions.

Whether your interests lie in writing for concert, media and film, staged productions or electronic music, the Academy's undergraduate composition course is shaped to serve your personal development alongside a strong foundation in compositional technique.



Head of Composition
Philip Cashian

Administrator: Emily Mould
Telephone: 020 7873 7379
Email: composition@ram.ac.uk

VISITING
PROFESSORS OF
COMPOSITION

Sir Harrison Birtwistle
Tod Machover
Sir Peter Maxwell Davies
James Newton Howard
Bent Sørensen
Oliver Knussen CBE
(Richard Rodney
Bennett Professor
of Music)

PROFESSORS
OF COMPOSITION

Christopher Austin
Simon Bainbridge
(Senior Professor
of Composition)
Gary Carpenter
Philip Cashian
(Head of Composition)
Tansy Davies
Edmund Finniss
Morgan Hayes
David Sawyer

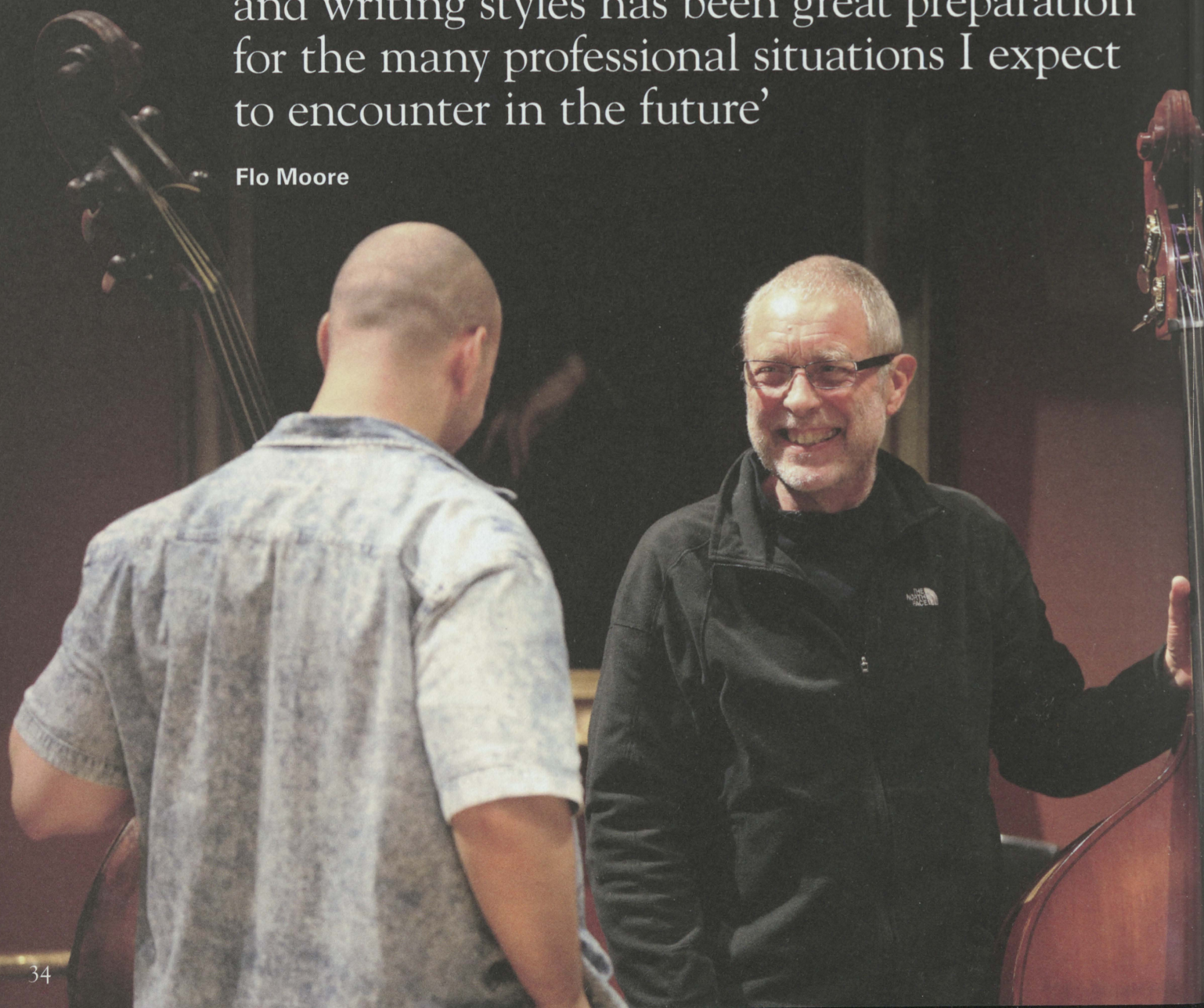
SUPPORTING
STUDIES

Peiman Khosravi
(Creative Technology,
Academic and
Supporting Studies)
Paul Morley
(Music and
Contemporary Culture)
Oscar Colomina Bosch
(Orchestration and
Conducting)
Patrick Nunn
(Techniques of
Composition)

Jazz

‘Being exposed to so many different playing and writing styles has been great preparation for the many professional situations I expect to encounter in the future’

Flo Moore



For many years, the Academy has produced the most outstanding array of exciting, versatile, creative and employable musicians to emerge on to the jazz scene.

The finest jazz musicians have always been complete musicians with a unified voice through their improvising, composing and arranging. We strive to continue this tradition with a full and varied course covering many aspects and forms of jazz and applications within other genres.

We offer a supportive environment in which to learn and experiment with this extremely broad art form. If you choose to study here, we equip you with all the skills you'll need as a working jazz musician and encourage you to find your own creative voice. All our students get numerous performance opportunities, due to the manageable scale, focus and personal approach to training.



Head of Jazz
Nick Smart

Administrator: Emily Mould
Telephone: 020 7873 7379
Email: jazz@ram.ac.uk

Find out much more at www.ram.ac.uk/jazz

**INTERNATIONAL
JAZZ ARTIST IN
RESIDENCE**
Dave Liebman

**VISITING PROFESSOR
OF JAZZ**
Larry Goldings

**BASS
(ELECTRIC AND
ACOUSTIC)**
Jeremy Brown
Tom Herbert
Jasper Hoiby
Michael Janisch

**CREATIVE
TECHNOLOGY,
ACADEMIC AND
SUPPORTING
STUDIES**
Peiman Khosravi

DRUM KIT
Martin France
Ian Thomas
Jeff Williams

GUITAR
Mike Outram
John Parricelli
Mike Walker

JAZZ HISTORY
Keith Nichols
Alyn Shipton
Martin Speake

PIANO
Tom Cawley
(Aural and Transcription)
Nikki Iles
Liam Noble
Gwilym Simcock

SAXOPHONE
James Allsop
Iain Ballamy
Andy Panayi
Julian Siegel
Stan Sulzmann
Martin Speake

TROMBONE
Mark Bassey
Gordon Campbell

TRUMPET
Mike Lovatt
Nick Smart
(Head of Jazz)

VIBES
Jim Hart
Anthony Kerr

VIOLIN
Christian Garrick

VOICE
Pete Churchill
Nia Lynn
Norma Winstone

RHYTHMIC SKILLS
Barak Schmool

**COMPOSITION
AND ARRANGING**
Pete Churchill

**REPERTOIRE AND
IMPROVISATION**
Tom Cawley
Pete Churchill
Nick Smart
Martin Speake

**JAZZ SUPPORTING
STUDIES**
Nikki Iles

Historical Performance

‘Don’t miss the Royal Academy of Music’s outstanding Sunday lunchtime series surveying all of Bach’s Cantatas’

The Times



Many of the most outstanding performers in the current generation of historical performance specialists studied at the Academy.

Studying in the Historical Performance department will enable you to further your individual musicianship, instrumental technique, knowledge of historical performance practice and artistic creativity. You will be encouraged to develop a range of skills that will equip you to enter the vibrant world of historical performance, and to be one of the new game-changers in your chosen field.

You will work with world-class professors to study a wide range of repertoire (recorder players will also explore contemporary repertoire and techniques, often working with young composers). You will dance, play continuo and take part in education projects. You will also be encouraged to develop your own projects in an atmosphere that is particularly friendly and collaborative across all years of study.

Performance opportunities range across Bach Cantatas, opera, orchestral projects (including a Haydn symphony series), chamber music, consort playing, and many external concerts. These extensive activities are all designed to provide you with invaluable experience as a professional musician.



Head of Historical Performance
Margaret Faultless

Administrator: Emily Mould
Telephone: 020 7873 7379
Email: historical@ram.ac.uk

Find out much more at www.ram.ac.uk/historicalperformance

MICAELA COMBERTI
CHAIR OF BAROQUE
VIOLIN
Rachel Podger

VIOLIN
Pavlo Beznosiuk
Margaret Faultless
(Head of Historical
Performance)
Nicolette Moonen
Simon Standage
Matthew Truscott
Elizabeth Wallfisch

CELLO AND VIOLA
DA GAMBA
Jonathan Manson

DOUBLE BASS
Chi-chi Nwanoku

LUTE AND THEORBO
Elizabeth Kenny

KEYBOARD
Terence Charlston
(harpsichord,
basso continuo)

Carole Cerasi
(harpsichord,
fortepiano)

Laurence Cummings
(harpsichord, basso
continuo; William
Crotch Chair)

Pawel Siwczak
(harpsichord,
basso continuo)

RECORDER
Pamela Thorby
Anna Stegmann

VISITING
PROFESSORS OF
RECORDER
Daniel Brügger
Peter Holtslag

FLUTE
Lisa Beznosiuk

OBOE
Katharina Spreckelsen

CLARINET
Eric Hoeprich

BASSOON
Andrew Watts

BRASS
Roger Montgomery
(natural horn)

John Hutchins
(natural trumpet)

Robert Farley
(natural trumpet
and cornetto)

Adam Woolf
(sackbut and
early trombone)

Stephen Wick
(serpent and
ophicleide)

Musical Theatre

‘My year at the Academy was one of the most intense and gratifying of my life. It enhanced my vocal technique and gave me a deeper understanding of Musical Theatre. Above all it has given me a set of tools which I use daily’

Rachel Tucker



If you are already an experienced performer, ready to build on and hone your skills, the Academy's intensive one-year programme is designed to prepare you for a professional career in Musical Theatre.

Our programme functions as a theatre company. Our weekly schedule is packed with classes, with the working day typically running from 9am to 9pm, Monday to Friday, sometimes including weekend work as well.

The Academy offers Principal Study in two areas of Musical Theatre:
MA (Master of Arts) in Performance (Musical Theatre)
Postgraduate Diploma (PGDip) in Musical Direction and Coaching



Head of Musical Theatre
Björn Dobbelaere

Programme Administrator: Sophie Kelland
Telephone: 020 7873 7483
Email: mth@ram.ac.uk

Find out much more at www.ram.ac.uk/mth

HEAD OF
DEPARTMENT
Björn Dobbelaere
(Musical Director)

PROGRAMME LEADER
Louise Shephard
(Director)

SONDHEIM
PROFESSOR OF
MUSICAL THEATRE
VOCAL STUDIES
Mary Hammond

SPECIALIST
TEACHERS
Anne-Marie Speed
(Voice, singing and
acting coach)

George Hall
(Director, musical
theatre history)

Dylan Brown
(Teaching acting)

James Spilling
(Choral Director)

Andrew Friesner
(Teaching Musicality
and Improvisation)

Olga Masleinnikova
(Movement for actors
and Devising
Movement)

Karl Stevens
(Dance)

PANEL OF ADVISORS
John Caird
Howard Goodall
Charles Hart
Christopher Legge
Anne McNulty
Matt Ryan
Jeremy Sams
Gilly Schofield

VOCAL TUTORS
INCLUDE
Mary King
Ross Campbell
Kevin Fountain
Ann James
James Spilling
Louise Shephard

REPERTOIRE
COACHES INCLUDE
Stuart Barr
Stephen Hill
Sam Kenyon
Stuart Morley
Louise Shephard
David White

SPECIALIST MUSICAL
DIRECTOR COACHES
Andrew Friesner
Mark Warman
David White

Conducting



The Academy's postgraduate conducting course is internationally recognised as one of the foremost in the world.

Our students get unrivalled amounts of podium time – rehearsing with talented players in a variety of instrumental ensembles, from full symphony orchestras to intimate chamber music settings. Academy conductors work in a friendly, collaborative and focused environment which prepares them for professional conducting careers.

The Academy offers a two-year course of Principal Study Conducting at postgraduate level.

Conducting is offered at undergraduate level in introductory classes to all students and as intermediate and advanced electives for students who wish to pursue it to a high level.

Conducting Administrator: Alison Booker

Telephone: 020 7873 7405

Email: conducting@ram.ac.uk



Head of Conducting
Sian Edwards

Semyon Bychkov
(Klemperer Chair
of Conducting)

Sian Edwards
(Head of Conducting)

Colin Metters
(Professor Emeritus
of Conducting)

Raymond Holden
(Contextual Studies
in Performance
Practice and
Performance History)

Mark Shanahan
(Operatic Repertoire)

Alexander Walker
(Aural Teacher)

Choral Conducting



The Academy's distinctive two-year postgraduate Choral Conducting course covers a comprehensive range of sacred music for concert and service, as well as selected secular repertoire.

It is the UK's longest-established specialist postgraduate choral conducting course, founded in 1997. We equip students with the necessary skills to become leaders of choirs all around the world. Choosing to study in the centre of London, at the heart of the diverse British choral tradition, provides an unrivalled learning environment with close collaborative links to leading professional, amateur and collegiate choirs.

The Academy offers Principal Study Choral Conducting at postgraduate level only. Choral conducting is offered at undergraduate level in an optional choir-training class, but not as Principal Study.

Choral Conducting Administrator: Alison Booker

Telephone: 020 7873 7405

Email: choral.conducting@ram.ac.uk

Find out much more at www.ram.ac.uk/choralconducting



Head of Choral
Conducting
Patrick Russill

Alexander Ashworth
(Vocal Technique)

Paul Brough
(Technique and
Interpretation
Performance Classes)

Cathal Garvey
(Baton Technique)

Julie Kennard
(Vocal Technique)

Patrick Russill
(Head of Choral
Conducting)

Jeremy Summerly
(Sterndale Bennett
Lecturer in Music)

VISITING
PROFESSORS
OF CHORAL
CONDUCTING
Roland Borger
David Hill
James O'Donnell

Harp



Our comprehensive harp teaching provides relevant training for the next generation of top professional harp players. Covering solo, concerto and chamber repertoire, orchestral playing and song accompaniment, baroque to jazz, our harpists are equipped to take on anything the music profession requires.

The Harp Department is a hard working and tight-knit community. Our students and professors work in a friendly, supportive and thriving environment. The harp is thoroughly integrated into the life and work of the Academy: collaborations with composers and with other instrumentalists take place as a matter of course.

Academy harpists have won prizes in international competitions. Many hold orchestral and teaching positions worldwide.

Harp Administrator: Karen Ingram

Telephone: 020 7873 7380

Email: harp@ram.ac.uk



Head of Harp
Karen Vaughan

**VISITING
PROFESSORS
OF HARP**
Milda Agazarian
Catrin Finch
Isabelle Moretti
Isabelle Perrin
Erika Waardenburg

**VISITING PROFESSOR
OF JAZZ HARP**
Park Stickney

**PROFESSORS
OF HARP**
Skaila Kanga
(Professor Emerita
of Harp)

Frances Kelly
(Early Harp Tutor)

Alison Martin
(Opera Tutor)

Charlotte Seale
(LRAM tutor)

Helen Tunstall
(Contemporary
Music Studies)

Karen Vaughan
(Head of Harp;
Orchestral Studies)

Catherine White
(Sight-reading Tutor)

Guitar



The Academy is a foremost international centre for the study of the classical guitar. Our comprehensive curriculum and unique musicological resources encourage students to reach the highest standards as soloists, ensemble players and teachers.

The expertise of the department embraces all aspects of guitar performance, from the concert platform to the theatre, ballet, opera house and recording studio, as well as specialisms in the main historical periods. Each year we host masterclasses, lectures and concerts with distinguished visiting artists, luthiers and composers.

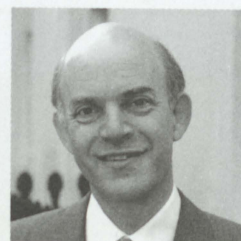
Academy guitarists have regularly won top prizes in competitions around the world, and a remarkable number successfully pursue international careers.

Guitar Administrator: Karen Ingram

Telephone: 020 7873 7380

Email: guitar@ram.ac.uk

Find out much more at www.ram.ac.uk/guitar



Head of Guitar
Michael Lewin

VISITING
PROFESSORS
OF GUITAR
David Russell
John Williams
Fabio Zanon

GUITAR PROFESSORS
Michael Lewin
(Head of Guitar)
Stephen Goss
(Guitar Ensembles)
Christoph Denoth
(Voice and Guitar)
Timothy Walker
(Voice and Guitar)

CONSULTANT
Julian Bream

Organ



A close-knit and very active department, the Organ Department offers programmes for organists to study solo repertoire, hone technical skills and learn the crucial aspects of playing in a wide variety of contexts and styles.

We encourage our students to perform frequently, both within the Academy and further afield. Most of our organists hold church positions that complement their studies by providing real-world practical experience.

We have two dedicated organ teaching/practice rooms with mechanical action instruments in the Academy, and use of a four-manual classical organ by Rieger in nearby St Marylebone Parish Church, which is our main teaching instrument. In 2013 a three-manual symphonic organ, built by Orgelbau Kuhn, was installed in the Duke's Hall.

Organ Administrator: Helen Wills

Telephone: 020 7873 7390

Email: organ@ram.ac.uk



Head of Organ
David Titterington

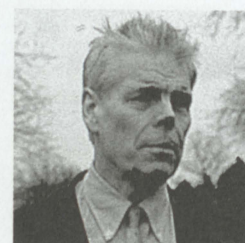
VISITING PROFESSORS OF ORGAN

Bine Katrine Bryndorf
Jon Laukvik
James O'Donnell
Lionel Rogg

PROFESSORS OF ORGAN

Susan Landale
Patrick Russill
David Titterington
(Head of Organ)
Gerard Brooks
(Improvisation)
Anne Page
(Harmonium)
William McVicker
(Organology)
Anne Marsden Thomas
(Art of Teaching, Organ)
Alexander Walker

Accordion



Head of Accordion
Owen Murray

VISITING PROFESSOR
OF ACCORDION
Friedrich Lips

HEAD OF ACCORDION
Owen Murray

The Royal Academy of Music was the first British conservatoire to introduce teaching for the classical accordion. Ever since, the Accordion Department has been a pioneering force in the development of new repertoire and has quickly gained a reputation for producing some of the world's most successful accordion players.

The Accordion Department is a tight-knit community; our students and professors work in a lively, supportive and thriving environment.

The accordion is thoroughly integrated into the life and work of the Academy. Accordion students enjoy countless collaborations with Academy composers and performers of other instruments.

Accordion Administrator: Karen Ingram

Telephone: 020 7873 7380

Email: accordion@ram.ac.uk

Find out much more at www.ram.ac.uk/accordion

Research, Collections and Museum

Research at the Academy is focused on the interrogation of musical creativity. This takes many forms, but a common thread running through our work is the interaction of performers, composers, instrument makers and scholars.

The Academy is a strongly collaborative environment, in which creative and intellectual curiosity is encouraged in students and staff alike. By sustaining a dialogue between all members of our community, we aim to re-evaluate and build on our musical heritage and performance traditions, and to generate new types of creative practice.

Much of the Academy's research activity is practice-based, focusing on the practical aspects of music in the areas of performance and composition. This is a broad field, encompassing the analysis and application of performance materials and research on instruments, as well as the critical and reflective study of practice itself. The Academy's research culture is underpinned by our rich collection of musical artefacts, including our globally renowned collection of fine stringed instruments, our historic pianos, our large holdings of composers' manuscripts and annotated performance materials from leading musicians from the nineteenth century to the present day, and our significant collection of musical iconography.

Research at the Academy informs and enhances all areas of our teaching. Our programmes of study are structured to encourage students to develop and

pursue research relevant to their professional aspirations. Many of our regular research events are also open to the public. These include experimental workshops, composer forums, probing interviews with leading figures from the music profession, lecture recitals, and symposia and colloquia.

www.ram.ac.uk/research



'The Academy's unique research programme offered me the opportunity to understand, investigate and challenge traditional concepts regarding the singing voice, in theory as well as in practice'

Adriana Festeu PhD student



The Academy's free Museum allows everyone to explore unique instruments, manuscripts and art, and to discover behind-the-scenes stories from Britain's oldest conservatoire.

In permanent galleries and temporary displays, you can get close to star items including the 'Viotti ex-Bruce' 1709 violin by Antonio Stradivari – once played to Queen Marie Antoinette – and Gilbert and Sullivan's original score for *The Mikado*. You can learn about the role the Academy and its alumni have played in musical development for nearly 200 years, and perhaps hear a live gallery demonstration of an 18th-century harpsichord or 19th-century piano.

The Museum regularly holds free musical and lecture events and tours, and has children's trails with quizzes and puzzles.

www.ram.ac.uk/museum

Since its foundation in 1822 the Academy has acquired or created important collections of instruments, artworks including paintings, sculpture and prints and drawings, memorabilia, manuscripts (including Purcell's *The Fairy Queen*), letters, scores, performance materials and other objects which belonged to great figures including Sir John Barbirolli, Sir Colin Davis, Otto Klemperer, Sir Charles Mackerras, Yehudi Menuhin, Robert Spencer, Sir Henry Wood and Kenny Wheeler.

The Academy's collections also include items concerning the history of the Academy – student registers, concert programmes, prize boards, certificates, medals, commemorative photographs and more.

You can explore the Academy's collections on our website.

www.ram.ac.uk/collections

Facilities

At the Academy you will study in our striking, purpose-built Edwardian building dating from 1911 and a Regency terrace designed by John Nash in the 1820s.

The Academy's facilities cover all the requirements of a modern conservatoire:

- outstanding teaching and practice studios, rehearsal and lecture rooms
- even more practice studios in our custom-built suite at Cross Keys Close, a short walk down Marylebone High Street
- several large concert rooms
- the 120-seat David Josefowitz Recital Hall
- the Duke's Hall, our flagship 400-seat concert venue
- electronic and recording studios
- a constantly updated Creative Technology Suite
- a well-equipped library
- sources of inspiration in our free Museum, which hosts regular research events and includes on-site instrument workshops
- an excellent canteen serving healthy and value-for-money meals, including vegetarian options
- Academy Chimes shop, a convenient source for music, accessories and more

The Academy's facilities are constantly being improved and expanded. In late 2016 the Academy will open a superb new theatre, suitable for all forms of classical and contemporary opera and musical theatre productions. A new 100-seat roof-top recital hall will have state-of-the-art recording facilities.

'I really can't speak highly enough of the Academy and the opportunities that it provides. A new theatre will make such a difference to the young performers and, eventually, to musical life in this country'

Lucy Crowe Alumna





Support Networks

At the Academy we recognise that our students will thrive and develop if they can concentrate as much as possible on the demanding tasks of being a professional musician.

The Academy has an excellent reputation for its quality in teaching and huge range of events and opportunities for student musicians, but we believe that there's something else that makes us one of the most friendly and dynamic music conservatoires. It's the time and attention we give to our support services and welfare for our students who come from many different countries and backgrounds.

If you decide to study at the Academy, you will be able to call upon a wide range of support networks. Our team of teachers, administrators and other experts can assist in almost all circumstances. The most important link is your tutor, who takes ultimate responsibility for your academic and also your pastoral welfare throughout your time at the Academy and monitors every aspect of your overall progress.

'I have made some great friends here, and it's been a privilege to study in an environment with so many supportive and enthusiastic musicians'

Flo Moore Jazz Double Bass



Accommodation

We offer an unrivalled range of accommodation options, according to your needs and expectations. Our dedicated accommodation office staff can give you detailed advice.

Health

Your good health is central to your long-term professional career. We work with a broad range of medical specialists who seek to prevent difficulties arising from the stresses and strains of performance, and to deal with problems.

Disability

If you have any specific learning difficulties or disabilities, the Academy can offer you a wide range of support – including exam arrangements or specialist tuition, if appropriate.

International Students

Arguably no city in the world offers the diversity of London. At the Academy we pride ourselves on our diverse international community. Around 750 to 800 students study here every year, from over fifty different countries.

If English is not your first language, our team of experienced specialists will help you to develop your communication skills.



We may invite you to an intensive English course at the Academy before the start of your studies. You may also be invited to weekly classes throughout the academic year, in support of your studies.

You can also ask our English Language Help Desk for specific help or advice, or for help in improving your English skills in any particular area.

Confidential Counselling

Our confidential counselling service will be available to you throughout your time at the Academy. If you face any challenges in your personal life during your studies, we will be fully committed to supporting you. Seeking counselling is not a sign of weakness, but indicates a positive desire to do something constructive.

'Without a doubt, the very best thing I've got from studying at the Academy is a network of support that goes beyond the nine months you spend here: the people on the course with me, the staff and the alumni'

Liberty Buckland Musical Theatre

Our Programmes

Broadening Musical Horizons

Life at the Academy is a transformative experience. Our programmes of study are designed to enable students to develop the knowledge, skills and experience that are essential for successful careers in music. They reflect the current professional reality of being a high-level musician, and – by having the structured flexibility to serve the evolving needs of individual students' ambitions and aspirations – they look to the future of the music profession as it will be shaped by the leaders of the next generation.

Our curriculum of principal study, practical activities, professional development and academic components is finely tuned so that the entirety of each programme is greater than the sum of its parts. In 2013 the UK's Quality Assurance Agency praised the care we take in constantly enhancing an already world-class student experience. In 2016 there will be exciting developments in our BMus programme, and we are introducing two new post-Master's courses: a Performance and Recording pathway within our Professional Development Diploma; and a Continuing Professional Development Diploma in Creative Music Leadership.

We recognise that studying at an advanced level is demanding and we take great care to support our students' education and training. As well as the expertise and experience of our staff, the incomparable resources of our Library, Collections and Museum, and the constant refreshing of our facilities, it is our emphasis on one-to-one lessons

and small-group teaching, our tailored approach to professional development, and our strong pastoral and academic tutorial system which ensures that we have one of the lowest drop-out rates and best employability records of any British university.

All our programmes of study benefit from the Academy's vibrant research culture, to which students at all levels contribute. We have particular strengths in research through creative practice – whether in the fields of artistic collaboration, the creation of new texts, or the investigation of performance traditions.

This is an environment in which artistic and intellectual curiosity are given every opportunity and encouragement to flourish. Consequently, the impact of recent graduates in the profession is second to none.



Deputy Principal
(Programmes and Research)

Dr Timothy Jones

Undergraduate Study: BMus

The Academy has an unbeatable reputation in training the best young musicians from all over the world. As an undergraduate student at the Academy, you will be challenged, motivated, inspired and prepared for a career in music.

All Academy undergraduates study for our Bachelor of Music (BMus). This programme is designed to build on your skills, and allows you to tailor your studies to suit your musical interests over the course of four years.

HEAD OF UNDERGRADUATE PROGRAMMES
Dr Anthony Gritten

BMUS TUTORS
Dr Christopher Atkinson
Ruth Byrchmore
John Hutchins
Karen Jones
Martin Outram

Your BMus Tutors are available to discuss any aspect of your programme of study, including choosing your performance and academic options, balancing your busy timetable, and your progress in all areas of study and personal wellbeing. With responsibility for both academic and pastoral welfare, the Tutors work closely with your Head of Department and teachers to monitor every aspect of your overall progress.

ONE YEAR PROGRAMMES

www.ram.ac.uk/one-year

If you would like to receive Academy training but do not require a full programme of study that leads to a degree, we offer a range of Year In programmes. All Year In students are considered as fully-enrolled members of the Academy's student body, and have equal access to the Academy's resources.

GAP YEAR

If you are about to leave school and wish to spend a year at the Academy before taking up a full-time undergraduate programme of study at another institution.

YEAR ABROAD

This is for non-UK students on a music degree elsewhere who wish to benefit from a conservatoire education as part of their degree studies at their 'home' institution, when a reciprocal exchange placement is not possible. The standard placement length is one academic year, but shorter periods are possible (minimum one academic term/trimester).

EXCHANGE

The Academy has exchange agreements with many conservatoires across the world. Exchanges can be for one term, one semester, two terms or a full academic year.

ORGAN FOUNDATION

This is for gap-year students preparing for an Oxbridge organ scholarship, or for those who wish to develop organ/choral direction skills before a formal university or conservatoire training.

The BMus combines focused study in Performance, Composition or Jazz with academic studies. Every aspect is designed to help you towards realising your full musical potential, and to prepare you for your career in music.

Our BMus students have many different interests, and their study programmes are similarly diverse. But all share a common core of three elements:

Principal Study

This is the focal point of your musical development. Principal Study includes individual lessons on your instrument or in composition, and a combination of masterclasses, performance classes, chamber music, concerts and everything else that you do in your specialism. The central component for performers is to give you experience in public concerts. Along with every other BMus student, you will have at least one hour of one-to-one tuition per week in your Principal Study. You may well also take a Related Study (e.g. piccolo for a flautist). It may be possible for you to take an additional Second Study (e.g. piano for an oboist). You will be assessed during the year by technical testing and chamber music, and at the end of each year by recital examination.

Academic Study

Academic study is essential to your creative, intellectual and professional development. Core modules (Analytical Techniques, Aural Techniques, Keyboard Techniques, Conducting Techniques and Performing in Historical Context) will reinforce your awareness as a listener, develop your interpretative abilities and extend your knowledge and imagination.

Electives encourage you to pursue your individual interests as you prepare for a musical career. Some class electives encourage exploration of specific repertoire and development of specific technical skills; others enhance your professional skills. You can also choose to do a self-directed Research Project in a specific musical topic or interest.

Professional Study

Successful musicians have more than pure talent. In your career you will need to be able to draw on a whole range of professional and entrepreneurial skills. You will need to recognise opportunities when you see them approaching, and to make the most of them.

Professional Development – preparing for a life in music – is at the heart of your study. We offer a wide range of activities, events, training sessions and modules for you to hone your skill in such things as studio recording and editing techniques, self promotion and marketing, writing CVs, making funding applications, understanding the music business and working in arts management. At the end of your third and fourth years, you submit a portfolio of professional materials that helps you to prepare yourself for professional life after the Academy. Open Academy has a very active programme of work in Principles of Education and Music in Community.

Postgraduate Study

Postgraduate study is a vital part of the Academy's musical culture. Academy postgraduates work in a uniquely collaborative performance environment ideally suited to helping talented musicians from across the globe to achieve their musical ambitions.

The Academy provides a wide range of opportunities for postgraduates, including a broad selection of **degrees** (see page 57) and **diplomas and professional development courses** (page 58), as well as a thriving and innovative **research** culture (page 59).

HEAD OF POSTGRADUATE PROGRAMMES
Professor Neil Heyde

SENIOR POSTGRADUATE TUTOR AND
ASSOCIATE HEAD OF RESEARCH
Dr David Gorton

SENIOR POSTGRADUATE TUTOR
Dr Sarah Callis

POSTGRADUATE TUTORS
Harry Blake
Roderick Chadwick
Dr Briony Cox-Williams
Dr Amy Blier-Carruthers

Whether you want to focus in performance only, study a specific specialism or incorporate research into your studies, we offer a variety of postgraduate study programmes to suit your individual interests.



Postgraduate Degrees

Master of Arts in Performance or Composition (MA)

The Master of Arts in Performance (including orchestral or choral conducting) or Composition is the standard postgraduate programme for students who want to focus on their Principal Study and to build on their professional skills. The MA is designed to allow maximum flexibility for you to develop your own performance initiatives and to form a bridge to a performance career. The MA is normally a two-year programme, but in certain cases students can be allowed to take it in one year.

Master of Music in Performance or Composition (MMus)

The Master of Music in Performance (including orchestral or choral conducting) or Composition is similar to the MA but with the addition of a Masters Project. This is the standard postgraduate programme for composers. Your Project preparation is supported by a team of specialists and provides an opportunity for you to enhance your creative work through specialised academic study and practice-led research. The MMus is normally a two-year programme, but in certain cases students can take it in one year.

Your final Masters Project can be a concert with commentary, a recording-based project, a dissertation or a mixture of these. We will encourage you to pursue project work that is directly useful to and representative of your creative development. A concert based around your own research, compositions or performance interests might include a very practical focus on the



development and delivery of the event, or you might pursue more conceptual or contextual areas in a substantial written document.

Students wishing to prepare applications for doctoral study will normally choose the MMus rather than the MA. Nevertheless, a significant number of students have gone on to doctoral study from the MA or external equivalents.

Master of Arts in Musical Theatre (MA)

A one-year programme of intensive full-time study for Musical Theatre specialists.

See page 39.

*'Consistently stimulating
concerts... a treasure on
London's musical scene'*

The Daily Telegraph

Postgraduate Diplomas

Professional Diploma (Prof. Dip)

The Professional Diploma is designed for students who want to explore areas of professional specialism at postgraduate level. We provide a platform for specialist professional development that allows you to study a particular area or focus in preparation for the next stage of your career development. Applicants will normally hold a postgraduate degree in performance and must include a proposal outlining their specialism and what they hope to achieve.

In September 2016 the Academy will introduce a new strand in Collaborative Recording Production. This innovative development, the only one of its kind in the world, is supported by leading record companies including Decca, Hyperion and Linn. It will be aimed at experienced performers and composers who want to develop recording production skills and experience alongside their principal study. Working with industry experts, including the Academy's award-winning producers and studio engineers, students will learn over the course of the one-year programme how to produce and edit recordings and collaborate with engineers. The production of a full-length recording will be a key part of the programme outcomes.

CPD Diploma in Creative Music Leadership

This CPD Diploma is an opportunity for professional portfolio career musicians to gain valuable skills, knowledge and practical experience in the field of creative music leadership. It was introduced in 2015. As well as being offered

opportunities to be part of Open Academy projects, you will also be offered project placements with partner organisations. In the final term of the course, you will be supported to design, lead and evaluate your own project.

Postgraduate Diploma in Musical Direction and Coaching (PGDip)

A one-year programme of intensive full-time study for Musical Theatre Directors and Coaches.

See pages 38–9.

Postgraduate Advanced Diplomas

Advanced Diploma in Performance (AdvDip)

The Advanced Diploma in Performance is designed to provide high-level professional performance training within a largely self-directed one-year programme of study.

You will be mentored by an Academy professor and receive one-to-one lessons throughout the year. The openness of this structure will allow you to plan and execute a programme of study that is tailored to your individual artistic needs. Normally applicants for the Advanced Diploma will hold a postgraduate degree in performance.

Advanced Diploma in Opera (AdvDip)

Royal Academy Opera offers a two-year postgraduate course of intensive training for opera singers.

See pages 20–1.

Research

Deputy Principal (Programmes and Research)

Dr Timothy Jones

Head of Postgraduate Programmes

Professor Neil Heyde

PhD/MPhil: Research Degrees in Performance Practice or Composition

The Academy's research degrees are aimed at performers and composers who already have highly developed skills and focused career aspirations. You will work with an individual supervisor and a team of creative staff at the Academy to develop your work through engaging in a substantial research project. This will normally be directly connected to and driven by creative activity as a performer or composer but will also require a critical context and critical reflection.

The Academy offers two-year MPhil and three-year PhD degree. MPhil students will normally apply to transfer to PhD in their second year of study. For both MPhil and PhD, you will be allocated 30 hours of supervision per year. You may apply for a further year to complete or 'write up' your portfolio or dissertation at a reduced rate. Supervision hours are divided between academic and practical supervision as negotiated with the Postgraduate Programmes Board and your supervisor.

See Research, page 46.

Professor Simon Bainbridge

Dr George Biddlecombe
(Honorary Research Fellow)

Dr Amy Blier-Carruthers

Dr Timothy Bowers

Dr Sarah Callis

Dr Gary Carpenter

Dr Philip Cashian

Roderick Chadwick

Pete Churchill

Dr Briony Cox-Williams

Dr Tansy Davies

Professor Sir Peter

Maxwell Davies CH

Marc Ernesti

Margaret Faultless

Professor Jonathan

Freeman-Attwood

(Principal)

Dr Hannah French

Professor Jane Glover CBE

Dr David Gorton

(Associate Head of Research)

Dr Anthony Gritten

(Head of Undergraduate Programmes)

Professor Neil Heyde

(Head of Postgraduate Programmes)

Dr Alexander Hills

Dr Raymond Holden

(Sir John Barbirolli Reader in Music)

Dr Roy Howat

Dr Colin Huehns

Yuko Inoue

Dr Timothy Jones

(Deputy Principal, Programmes and Research)

Dr Zubin Kanga

(Honorary Research Fellow)

Professor Oliver Knussen

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Professor Hamish Milne

Martin Outram

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(Honorary Research Fellow)

Paul Patterson

Daniel-Ben Pienaar

(Curzon Lecturer in Performance Studies)

Mark Racz

(Deputy Principal)

David Rattray

(Honorary Research Fellow)

Christopher Redgate

(Honorary Research Fellow)

Patrick Russill

David Sawyer

Dr Olivia Sham

(Honorary Research Fellow)

Peter Sheppard

Skærved

(Viotti Lecturer in Performance Studies)

Dr Alyn Shipton

Dr Robert Sholl

Nick Smart

Janet Snowman

(Curator of Art and Iconography)

Richard Stokes

Jeremy Summerly

Dr David Titterton

Nicholas Walker

Scholarships and bursaries

The Academy distributes significant amounts of funding each year. Our funding supports undergraduate and postgraduate students from the UK, the EU and other countries overseas. Funding is awarded based on both merit and need. In a few cases we can assist students in extreme financial hardship.

Entrance Scholarships (except for Gap Year and Study Abroad programmes) are awarded on the basis of merit following a live audition during our advertised audition sessions. The Academy also has a range of specific scholarships.

UK and EU (home-fee status) BMus students can get tuition fee loans to cover the tuition costs. These are funded by the UK government and are administered through the Student Finance company. UK students can also apply for maintenance awards to assist with living costs.

Under the terms of our agreement with OFFA, the Academy offers means-tested fee waivers to home-fee undergraduates. These are calculated on the basis of household income.

UK students who experience difficulties with living costs while they are on their study programme may also apply for assistance from the Academy's 'Access to Learning' funds.

We rely on the generosity of individuals and charitable organisations to provide financial support for our students. Every effort is made to increase the amount available to us on an annual basis.

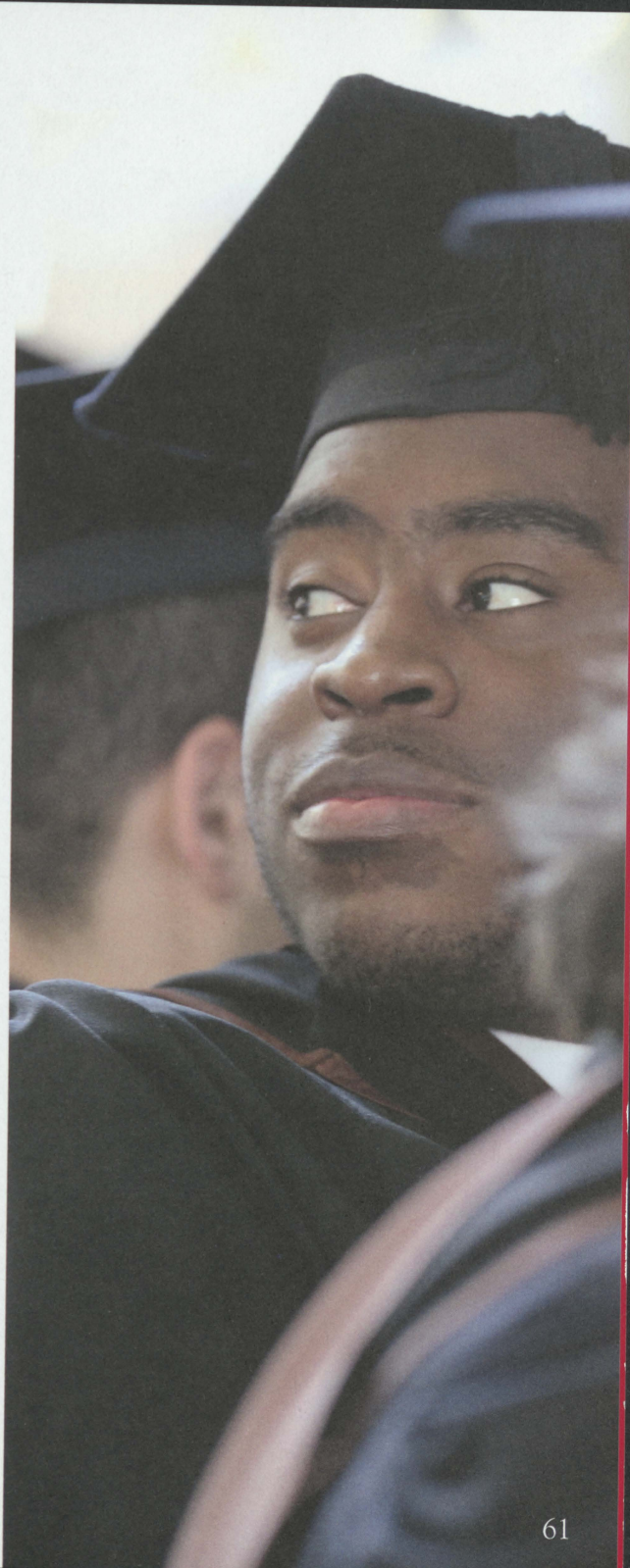
How to apply

You can apply through UCAS Conservatoires for most Academy programmes of study. The Academy's UCAS Conservatoires ID is R53.

The main deadline for most applications will be 1st October 2015. Please check our website for all application and audition dates.

Your Audition

Please see the relevant department pages on our website for specific details about auditions for your own instrument or specialism. If you live in Europe, you must audition in London between 30th November and 11th December 2015. Other international candidates are strongly advised to audition in London, but you may prefer to attend our North American or Asian centres if your Principal Study/Programme is auditioned there – you can use our online form at www.ram.ac.uk/study/programmes to check this.



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*'The Royal Academy of Music
is internationally known
and recognised as representing
the highest values of music
and musical society'*

Daniel Barenboim
